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NOV 8 1962

3 Stanley Crescent, London, W.11. Telephone PARK 7187.

24 October 1962

Dear Mr. Rudofsky,

Thank you so much for your kind letter of 16th October. Of course you may quote my comment.

"Sculpture without Sculptors" sounds like a splendid complementary exhibition. Could the Museum be persuaded to sponsor it?

I do hope you will call on me if, and when, you come to London. I feel sure we would have many interesting things to talk about. I am a freelance and work at home but if there is no answer to the phone it will probably mean that either I shall be back soon or else that I am away for a few days on some photographic commission.

Thank you again for writing.

Yours sincerely,

→ *Eni de Maré*

Mr. Bernard Rudofsky,  
Guest Director,  
Department of Circulating Exhibitions,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York City.



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October 16, 1962

October 2, 1962

Mr. Eric de Maré  
3 Stanley Crescent  
London, W. 11, England

Dear Mr. de Maré:

I deeply appreciate your letter of September 10th. Yours was the only reaction which indicated an understanding of our project and that, of course, made us feel very good.

I would like to ask your permission to quote your comment "The more I look at and photograph buildings the more I grow convinced that the best architecture is never designed by architects."

Now let me thank you for your four photographs. If it were permissible to say what one thinks, I would insist they are the best photographs we have in our collection, all the more since they have humble subjects. I don't think I overlooked any of your books or illustrated articles. Of course, I wish there were room in the show to include something of your small-scale naval architecture and your accidental and poor man's sculpture. But there is so much in the way of categories already that it is impossible within the framework of the show to use anything like the subjects you suggest. I would like nothing better than to work on an exhibition of sculpture without sculptors.

I have a faint hope that next Spring I may have an opportunity to travel abroad, and I would like very much to have a chance to meet you and see unpublished photos of yours.

With many more thanks,

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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3 Stanley Crescent, London, W.11. Telephone PAArk 7187.

10 September 1962

October 2, 1962

Dear Mr. Rudofsky,

Many thanks for your letter of 9th September.  
3 Stanley Crescent  
London, W. 11, England  
The article I wrote for the subject was illustrated by partly  
by photographs I obtained from the Swedish Institute, partly by  
from books (double screen) and partly by some  
of my own.

Your letter of September 10th has been received. It is a most  
excellent letter and Mr. Rudofsky will be writing you his ap-  
preciation and comments within the near future.

It is entirely my fault that you did not get an earlier acknow-  
ledgment. Mr. Rudofsky has been working in various libraries  
here in New York and has not been in the Museum very often. I  
know your letter has been much on his mind and that he will be  
in touch with you soon.

Sincerely yours,

Assistant to Bernard Rudofsky

Mr. Bernard Rudofsky,  
Department of Circulating Exhibitions,  
The Museum of Modern Art,  
11 West 53rd Street, New York City, N.Y.

Eric de Maré



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3 Stanley Crescent, London, W.11. Telephone PARK 7187.

10 September 1962

Dear Mr. Rudofsky,

Many thanks for your letter of 5th September. About the Swedish bell towers: The article I wrote for the Architectural Review on the subject was illustrated ~~by~~ partly by photographs I obtained from the Swedish Institute, partly by photos I copied from books (double screen) and partly by some shots of my own.

I could let you have three good shots of bell towers from my own negatives but the trouble with their subjects is that the designer-builders are known by name. They could certainly be called vernacular but not anonymous. Would that matter?

I have already sent four prints to the Architectural Press for your exhibition - of buildings in England which appeared in "The Functional Tradition in Early Industrial Buildings". Would you like anything more from that book?

I also have some shots of Swedish peasant farm buildings from the open-air museum of Skansen in Stockholm in case you need them. Also a good deal of canal stuff such as accommodation bridges (see my "Canals of England" published by the Architectural Press). Also some charming small timber bridges on the upper Thames.

I am rather proud of my collection of photos of bollasters and bollards. Would this make a little section on its own as "Sculpture by Accident" or "Poor Man's Sculpture"? I have other street furniture such as old lamp-standards and so on. Thus the small section could be devoted to Street Furniture or something like that. Anyway, ideas cost nothing.

Best wishes for the exhibition which sounds as though it will be fascinating. The more I look at and photograph buildings the more I grow convinced that the best architecture is never designed by architects. They are far too self-conscious.

Yours sincerely,

Mr. Bernard Rudofsky,  
Department of Circulating Exhibitions,  
The Museum of Modern Art,  
11 West 53rd Street, New York City, 19.

*Eni de Maré*



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September 5, 1962

Mr. Eric de Maré  
3, Stanley Crescent  
London, W.11, Great Britain

Dear Mr. de Maré:

The Swedish Institute of Cultural Relations in London has suggested that I contact you in the following matter. I am asked by The Museum of Modern Art to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope both chronologically and geographically.

I regret not having been able to secure prints of your excellent photographs of the two Swedish towers published in the June 1959 issue of THE ARCHITECTURAL REVIEW; I understand that the present location of the negatives for these has not been established. I would therefore be most grateful if you would be able to point out publications where photographs of other such, or similar, buildings have appeared.

I hope that I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

bp

I only hope you do not consider this request too great an imposition. Your help will be greatly appreciated. I look forward to hearing from you.

Sincerely yours,

Ellen March  
Research Assistant  
Department of Architecture and Design



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24 July 1964

*see last letter*

*4/7/64*  
Dr. Germaine Dieterlen  
c/o Georges Henri Riviere  
I.C.O.M.  
Maison de UNESCO  
6, rue Franklin  
Paris XVI,<sup>e</sup> France

*39, rue General Foy  
Paris 8<sup>e</sup>*

Dear Dr. Dieterlen: Thank you for your assistance in the following

I would be most grateful for any advice or assistance you can offer me regarding the following matter.

Dr. Bernard Rudofsky is preparing a special exhibition on nonclassified architecture which will be shown in our Museum's galleries in November of this year. The exhibition will consist of black and white photographic enlargements. Dr. Rudofsky is particularly interested in securing 18x24 cm. copies of two photographs taken by Marcel Griaule appearing in Paul Chombart de Lauwe's La Découverte Aérienne du Monde, Horizons de France, 1948. The photographs are:

page 195. "vue verticale, prise à 300 m., du centre de la cité Kotoko de Logone-Birni"

pages 184-5. "Cité Kotoko de Divil (Cameroun septentrional)"

During his visit to the Photothèque of the Musée de l'Homme last summer, Dr. Rudofsky tried to locate these photographs--without success. It occurred to us that possibly you would know the whereabouts of his photographic collection and be able to put us in contact with someone who might provide us with the prints.

We will gladly reimburse laboratory print production charges involved in having prints made and air mailing expenses. Needless to say, full photographic credit would appear in the exhibition.

I only hope you do not consider this request too great an imposition. Your help will be greatly appreciated. I look forward to hearing from you.

Sincerely yours,  
Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design



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September 9, 1964

The Director  
Horizons de France  
39, rue Général-Foy  
Paris 8<sup>e</sup>, France

Dear Sir:

I would be most grateful for your assistance in the following matter.

Mr. Bernard Rudofsky is currently preparing a special architectural exhibition to be shown in our Museum's galleries in November of this year. Subsequently, the show will be sent on tour throughout the United States. In your handsome publication of 1948, La Découverte Aérienne du Monde, by Paul Chombart de Lauwe, Mr. Rudofsky noted two photographs by the late Marcel Griaule:

page 195. "vue verticale, prise à 300 m., du centre de la cité Kotoko de Logone-Birni"  
pages 184-5. "Cité Kotoko de Divil (Cameroun septentrional)"

We would like to obtain either the original prints from which your cuts were made, or copies (ca. 18x24 cm.) made from the original negatives. Can you help us in locating prints which we might either borrow or purchase? As our exhibition production time is very near, we look forward to an early reply so that we may make the necessary arrangements.

We will gladly reimburse laboratory print production charges involved in having prints made and air mailing expenses. Of course, credit for the photographs would appear in the exhibition in accordance with whatever wording you specify.

I only hope that you do not consider this request too great an imposition. I assure you that your help will be greatly appreciated. With many thanks to you,

Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design



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# HORIZONS DE FRANCE

39, RUE DU GÉNÉRAL-FOY - PARIS VIII - TEL. LAB. 78-34, 35 ET 36 - CR. POST. PARIS 758-32 - ADM. TEL. HORIZFRANCE-PARIS-37

Paris, le 14 septembre 1964

September 14, 1964

Madame Ellen MARSH  
Department of Architecture and Design  
THE MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19 (U.S.A.)

The Director  
Horizons de France  
39, rue Général-Foy  
Paris 8e, France

Dear Sir:

By now I believe you have a letter from me dated September 9, enquiring about two photographs by Marcel Griaule appearing in your 1948 publication, La Découverte Aérienne du Monde.

Since I have received recently a note from an associate of Dr. Griaule's assuring me that the photographs can be obtained, I should like to withdraw my request to you. I can only hope that this letter reaches you in good time and that you have not already troubled to make an inquiries for us.

With all good wishes,  
Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design

Pierre LAGRANGE  
Président  
Directeur-Général



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*Madame G. Dierker  
44 rue de Bellechasse  
Tél. Juv 35.08*

**HORIZONS DE FRANCE**

*Section des Sciences Religieuses*

39, RUE DU GÉNÉRAL-FOY — PARIS VIII — TÉL. LAB. 76-34, 35 ET 36 — CH. POST. PARIS 769-32 — ADR. TÉL. HORIFRANCE-PARIS-37

Paris, le 14 septembre 1964

*Chère Madame,  
je reçois votre lettre du  
26 juillet - il sera pour elle,  
parvenue le 14 septembre (car  
il s'agit d'achèvement et que l'on  
ne peut faire le rapprochement pour les  
déchets) de vos faire parvenir le  
fichier de vos faire parvenir le*

Madame Ellen MARSH  
Department of Architecture and Design  
THE MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19  
(U.S.A.)

Madame,

Pour répondre à votre lettre du 9 septembre, nous nous empressons de vous dire que malheureusement il ne nous est pas possible de vous communiquer les deux photographies extraites de notre ouvrage "LA DECOUVERTE AERIENNE DU MONDE", par P. Chombart de Lauwe, que vous souhaitez utiliser pour l'exposition de M. Rudofsky.

En effet, nous ne possédons ni le document original, ni le négatif, et nous ne connaissons pas l'adresse actuelle de Madame Griaule.

Nous regrettons de ne pouvoir vous aider en cette circonstance et nous vous prions d'agréer, Madame, l'expression de nos sentiments distingués.

Pierre LAGRANGE  
Président  
Directeur-Général



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MINISTÈRE DE L'ÉDUCATION NATIONALE  
ÉCOLE PRATIQUE DES HAUTES ÉTUDES  
Section des Sciences Religieuses  
SORBONNE

Madame G. Dieterlen  
44 rue de Bellechasse  
Paris 7<sup>e</sup>  
Tél. Sur. 36.08

September 14, 1964

Chère Madame,  
je reçois votre lettre du  
24 juillet - Il sera possible, à  
partir du 1<sup>er</sup> septembre (car tout  
est fini actuellement et que l'on  
ne peut faire la recherche pour les  
clichés) de vous faire parvenir les  
photos que vous me demandez -  
Je fais le nécessaire pour  
que vous ayez ces clichés dans  
la première quinzaine de  
septembre - Me attendant,  
je vous prie de croire à l'ex-  
pression de mon sentiment &  
meilleures  
J. Dieterlen

and for your  
Griaule which  
is. We are, in-  
help.

this late reply  
oversight, the  
office during  
until this morn-

package arrives.



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September 14, 1964

Madame Germaine Dieterlen  
44 rue de Bellechasse  
Paris 7<sup>e</sup>, France

I am Dear Mme. Dieterlen: of the safe arrival of three photographs, forwarded to us by Mrs. Salame-Dinaule at your assurance that the photographs of Marcel Griaule which we requested will be made available to us. We are, indeed, greatly indebted to you for your help.

Will you please accept my apologies for this late reply to your letter. Due to an unfortunate oversight, the mail arriving for my attention at this office during my August vacation was not given to me until this morning.

I will let you know just as soon as your package arrives. Again, our many thanks to you.

Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design



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December 6, 1962  
September 25, 1964

Madame Germaine Dieterlen  
44 rue de Bellechasse  
Paris 7<sup>e</sup>, France

Dear Madame Dieterlen:

I am writing to inform you of the safe arrival of three I hope you  
photographs, forwarded to us by Mme. Calame-Griaule at latter wish  
your request. We will take good care of the prints and  
see that they are properly credited in the exhibition.  
It appears that they are unique prints and therefore we on his  
will see that they are returned just as soon as possible. with  
you well in advance of any trip he is able to make to Yugoslavia.  
Again, please accept our many thanks for your kindness.  
With all good wishes, good letter. I will hold it for Mr. Rodofsky's  
attention upon his return.

Sincerely yours,  
Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design  
Guest Director  
Department of Circulating Exhibitions



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Mr. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
c/o The Museum of Modern Art  
11 West 53 Street,  
NEW YORK 19  
U.S. A.

December 6, 1962

Zagreb, 1.XII. 1962.

Dear Mr. Rudofsky,

Mr. Toso Dabac

Ilica 17

Zagreb, Yugoslavia

to Jurek v. I am glad to hear you are coming. Kindly advise me in advance about the date of your coming, because I am travelling quite all over the world and would like to arrange to be in Zagreb during your stay.

Dear Mr. Dabac:

Since Mr. Rudofsky is currently away from his office, I hope you will accept this acknowledgment of your December 1st letter which I make in his behalf.

Mr. Rudofsky's proposed trip will depend a great deal on his exhibition schedule, but I am sure that he will be in touch with you well in advance of any trip he is able to make to Yugoslavia.

Thank you for your good letter. I will hold it for Mr. Rudofsky's attention upon his return.

Sincerely yours,

Toso Dabac  
Zagreb  
Ilica 17  
Yugoslavia

Ellen Marsh  
Assistant to Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

Guest Director  
Department of Circulating Exhibitions



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Mr. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
c/o The Museum of Modern Art  
11 West 53 Street,  
NEW YORK 19  
U.S. A.

Zagreb, 1.XII. 1962.

ber 8, 1962

Dear Mr. Rudofsky,

I am glad to hear you are coming to Jugoslavijs next summer. Kindly advise me in advance about the date of your coming, because I am travelling quite all the summer and would like to arrange to be in Zagreb during your stay here.

In my previous letter I have forgotten to advise you that I have in my files main works of jugoslav naiv/primitive/ sculptors and painters. I have also printed monography of Ivan Meštrović, late sculptor, member of American Academy of Art, native jugoslav.

As to my expenses, kindly send the usually amount for such purposes. I do not have any experience in it.

Sincerely yours

Teše Dabac

Teše Dabac  
Zagreb  
Ilica 17  
Jugoslavijs

*Teše Dabac*

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Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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November 8, 1962

Mr. Toso Dabac  
Ilica 17  
Zagreb, Yugoslavia

Dear Mr. Dabac:

I am very pleased to have your letter of October 26th. Your prints arrived in excellent condition, I am glad to say. It was good of you to send several more.

It seems that you have an impressive amount of photographs in your collection. If my plans materialize, I shall be in Yugoslavia next summer and at that time I would welcome an opportunity to see more of your pictures. For the present time I cannot possibly ask you to submit further photos of the older architecture because our requirements for exhibition photos depend on revealing aspects of the buildings which are practically impossible to describe in writing.

Should we have need for the negatives corresponding to any of the prints you have already sent at the time the exhibition is produced, I shall write to you again. You are most generous to offer them to us.

I shall see that payment for your expenses in producing the print originally ordered and the mailing charges is sent to Mrs. Dr. Else Kuhn if you will advise me of the amount.

Thank you for your kind cooperation.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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The Museum of Modern Art  
Department of Circulating exhibitions  
Director Mr. Bernard Rudofsky,  
11 West 53rd Street,  
New York 19

Zagreb, 26.X. 1962.

Dear Mr. Rudofsky,

under separate cover I am sending you by airmail as printed matter 4 photos of yougoslav old architecture. In spite of the fact that Hanns Reich Verlag advised me to send you only 1 picture, I am sending you 4 more, hoping that you may need different types of yougoslav villages in different republics. If you need negative, I can send you direct double negative made on Ferrania Contralatte, or I can make you enlargements to 2 y 3 meters.

If you, in the future, want some other material about Yougoslavia, I can send you quite everything you want. I have in my files about 100.000 negatives covering folklore, landscapes, cities, modern and old architecture, medieval bogumili grave stones, serbian folk grave stones, frescoes, ikonas etc. Copyright of all these negatives is mine, because I took them all. The amount for my expenses kindly do not send to me, but to the following address: Mrs. Dr. Else Kuhn, Wald, über Messkirch, Hohenzollern, West Germany.

Hoping you will receive the pictures in good condition, I remain

Yours very truly,  
Teše Dabac

P. S. Excuse my bad english, but I hope, you will understand me

Teše Dabac,  
Zagreb  
Ilica 17  
Jugoslavijs

*Mr. G. to go to Yugoslavia - 2*

ober 1963

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regards,



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24 October 1963

Dr. arch. W.A. Daniels  
c/o American Commission for  
Cultural Exchange with Italy  
Via Barberini 86  
Rome, Italy

Dear Mr. Daniels:

Did you ever get my letter of this summer which I sent to you in Milano? I should like to know what progress you have made with your project. Do you intend to come to the States in the near future?

Do let me hear from you when you are able. With kindest regards,

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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Dr. arch. W.A. Davids  
% Commissione Americana  
per gli Scambi Culturali  
con l'Italia  
Via Barberini 86  
Roma

orig. sent  
to Br. in  
Barcelona

May 16<sup>th</sup> 1963

Miss Ellen Marsh  
Research Assistant  
Department of Circulating Exhibitions  
The Museum of Modern Art  
New York 19, N. Y.

Dear Miss Marsh:

I thank you very much for your letter of May 9<sup>th</sup>  
and for your kind congratulations on my  
Fulbright award.

I regret to have missed Dr. Rudofsky; if he  
should establish a forwarding address in Europe,  
please, let me know it.

As I am traveling by car also - it is quite im-  
possible for me to plan a fixed itinerary.

From the end of this month (May 29<sup>th</sup>) through  
June 18<sup>th</sup> I will be in Germany and could be  
reached there at the forwarding address

RATHAUSGASSE 34, BONN, Germany;  
otherwise I will be always in Italy (except  
as stated above) and my forwarding address  
here remains with the American Commission  
for Cultural Exchange with Italy  
Via Barberini 86, Roma.

Thanking you for forwarding my letter  
of May 6<sup>th</sup> to Dr. Rudofsky at Barcelona  
I am

Sincerely yours,

Wesley A. Davids



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PAR AVION

VIA AEREA



Miss Ellen Marsh  
Dept. of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19. N.Y.

U.S.A.

È valido per i Paesi extraeuropei.  
Valable pour les Pays extraeuropéens.

Dr. mil. W. A. Davis  
% Commissione Americana  
Via Dante 86  
Roma

MITTENTE

Ellen Marsh  
Research Assistant  
Department of Circulating Exhibitions

- 1) La Triennale di Milano, Milano
- 2) Lucina a Gnomus: Prof. dott. Giulio Geronzi, Firenze
- 3) Giff of Naples: Prof. dott. Roberto Pina, Napoli
- 4) Trilli della Papi: Arch. Tino Minichelli, Roma

I believe I did already inform you that I received  
a full right award for 1954.  
I hope to hear about your plans soon.  
Sincerely yours,



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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Dott. arch. W.A. Daniels  
% American Commission  
Via Barberini 86  
Roma

orig. sent  
to BR in  
Barcelona

I hope your plans to come to Italy have taken  
shape in the near time; I would be grateful if you  
could let me know the approximate date of your  
sojourn here that I may organize my itinerary  
accordingly: I would love to meet you and to  
discuss with you my material. Of course, you re-  
spond to my letter - I have collected - does not  
necessarily coincide with your requirements and  
needs, but I have to make an effort  
with it. I am hastening to send him your letter in Barcelona where I  
expect he will find it when he reaches there on or about the  
15th of May.

May 9, 1963

Dott. arch. Werner A. Daniels  
c/o American Commission  
Via Barberini 86  
Rome, Italy

Dear Mr. Daniels:

Your letter of May 6th has just arrived, missing Dr. Rudofsky  
by only a few days. He left for Paris on Friday of last week.  
I am hastening to send him your letter in Barcelona where I  
expect he will find it when he reaches there on or about the  
15th of May.

It is virtually impossible for me to tell you exactly when  
Dr. Rudofsky will be in Italy. He is tentatively scheduled to  
be there during July and August. He and his wife will be  
traveling by car, allowing for great mobility and frequent  
changes of direction. The best I can do is ask that he get  
in touch with you when he is able.

Congratulations on your Fulbright award!

Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Circulating Exhibitions

- 1) La ...
- 2) Lucia e Gennaro: Prof. Dr. ...
- 3) Gift of Naples: ...
- 4) ...

I believe I did already inform you that I received  
a Fulbright award for 1964/65.  
I hope to hear about your plans soon.



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Dot. Arch. W. A. Daniels  
%o American Commission  
Via Barberini 86  
Roma

5/6/63

Orig. sent  
to B&N in  
Barcelona

I hope your plans to come to Italy have taken shape in the near time; I would be grateful if you could let me know the approximate dates of your sojourn here that I may organize my itinerary accordingly. I would love to meet you and to discuss with you my material. Of course, you realize that this material - I have collected - does not necessarily coincide with your requirements and needs, because I have to procure my material with the intent to prove certain theories.

At the end of this month or at the beginning of June I would like to meet Prof. Dr. Heinrich in Berlin; I would have to change this appointment if you should come to Europe during that period.

In the meantime I received the following addresses from Prof. Giulio de Carlo (Exhibition of Spontaneous Architecture 1951)

- 1) Laguna de Venezia: Prof. Egle Tricunato, Venezia  
Istituto Universitario di Architettura
- 2) Lucania e Grossano: Prof. Dott. Ludovico Grossi, Firenze  
Università di Firenze, Facoltà d'Architettura
- 3) Gulf of Naples: Prof. Dott. Roberto Pane, Napoli  
Univ. di Napoli, Facoltà d'Arch.
- 4) Trulli delle Puglie: Arch. Enzo Minichelli, Bari  
Piazza Eroi del Mare

I believe I did already inform you that I received a Fulbright award for 1963/64.

I hope to hear about your plans soon.

Sincerely yours,



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WERNER A. DANIELS, A.I.A.

ARCHITECT

227 FOREST AVENUE EVANSTON, ILLINOIS

March 1, 1963

Rome, 20.2.1963

*Prof. Bernard Rudofsky*

Mr. Werner A. Daniels  
Fermo Posta  
Milano-Centro, Italy

Dear Mr. Daniels:

Thank you for your letter of February 20th and especially for your permission to quote from your report in my forthcoming exhibition.

For some time I have been contemplating a trip abroad to complete my research. Plans have not been settled yet, but should I manage to go I shall certainly look forward to a meeting with you. At that time perhaps I can have a look at the 35 mm. black and white prints you mention.

I shall be anxious to learn what information Prof. Giancarlo di Carlo will have regarding the Mostra of 1951.

With kindest regards,

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

*I regret that I am very late again in replying to your letter of January 29th. My days are ceased by my many changes of places in search of material in libraries, collections etc. I have seen here Prof. Zevi a few times, but I have the impression that he is right now under heavy pressure of urgent work and can not actively assist in this matter. When I return to Milan I will contact once more Prof. Giancarlo di Carlo, I will give you then as much information as I can obtain through him regarding the Mostra of 1951.*



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WERNER A. DANIELS, A.I.A.

ARCHITECT

927 FOREST AVENUE EVANSTON, ILLINOIS

Rome, 20. 2. 1963

Prof. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53<sup>rd</sup> St  
New York 19, N.Y.

Dear Professor Rudofsky:

I regret that I am very late again  
thanking you for the prompt return of the  
Quaderno "Architettura Rurale Italiana"  
and for your kind letter of January 29<sup>th</sup>.  
These delays are caused by my many changes  
of places in search of material in libraries  
archives, collections etc.

You are very welcome, of course, to  
use my report of the irresistible deterior-  
ation of "Minor Architecture" in Italy.

I have seen here Prof. Levi a few times;  
but I have the impression that he is right  
now under heavy pressure of urgent work  
and can not actively assist in this matter.

When I return to Milan I will contact  
once more Prof. Giancarlo de Carlo, I  
will give you then as much information as  
I can obtain through him regarding the  
Mostra of 1951.



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-2-

I have now some 400 "black & white" prints, 7x10 cm, made from 35 mm film; I don't know if these could withstand the great enlargement you will need.

Thanking you very much for your good wishes regarding the outcome of the Fulbright for me and with best regards

Sincerely yours

Werner Daniel

January 63

Rec'd 1/29/63

January 29, 1963

Exhibitions

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soon.

Only recently I sent a short letter to Professor Heinrich asking him for any printed material relative to our exhibition which is not listed in our Art Index.

I am praying that all goes well with your Fulbright award.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

called on the organizer of this "Mostro"  
but only to hear that he had  
photographs were returned to the



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Bolzano, 23 January 63

Rec'd 1/29/63

Prof. Bernhard Rudofsky

January 29, 1963

Guest Director

Mr. Werner A. Daniels  
Fermo Posta  
Milano-Centro, Italy

Dear Mr. Daniels:

Many thanks for your letter of the 23rd which reached us only today. I am most grateful for your information and I am very touched that you go into so much detail. I even would like to ask your permission to quote from your description of the inevitable deterioration of building methods, craftsmanship and so-called taste. I feel exactly as you do and my compilation of vernacular architecture may very well become a sort of swan song. I haven't really been back for many years to the places which you and Pagano visited, but the change couldn't possibly be worse than what I saw in Japan.

By the way, if you should come across some atrocious examples of neo-vernacular and want to take pictures of them, I would like to have an opportunity to see them. I already have a few examples from such places as Alberobello but more from African states.

What I cannot understand about the Mostra of 1951 is that there should be no records, no catalogue, no installation photographs, no articles (according to The Art Index).

As for your kind offer of color slides, we find that we must forego the use of color conversions in our circulating exhibitions because they do not permit good enlargement. Our budget does not allow us to use any color prints or transparencies as such in the show. We find that copies made from clear, glossy black and white 8"x10" prints withstand considerable enlargement very well.

We dispatched your ARCHITETTURA RURALE ITALIANA via registered air mail today and trust that it will reach you safely and soon.

Only recently I sent a short letter to Professor Heinrich asking him for any printed material relative to our exhibition which is not listed in our Art Index.

I am praying that all goes well with your Fulbright award.

Sincerely yours,

Bernhard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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Bellingham, 23 January 63

Rec'd 1/29/63

Prof. Bernhard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53<sup>rd</sup> Street  
New York 19

Dear Professor Rudofsky:

It is my turn to apologize for the delay of this answer to your kind letter of Dec. 14<sup>th</sup> 62. I do not know if it was a delay in forwarding my mail from Bonn or the "slow-down technique" used by the Italian post employees around Christmas to put pressure behind their demands - or both - but unfortunately your letter reached me in Milan only some ten days ago.

Since I have been now in Milan for more than a flighty visit I have made contacts again with old friends and have received more detailed information on the Exhibition of Spontaneous Architecture (1951); Hoping to find still some useful material. I called on the organizer of this "Mostra" Gian Carlo de Carlo but only to hear that he had nothing and that all photographs were returned to the



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respective contributors - after closing of the exhibition. I have also talked with Ponti, Rogers and Albini who had at a time still some of the 2000 negatives made by Pagano and myself; but he has returned them long ago to Pagano's family where they have been lost.

The problem is this: after the war certain changes took place in the economic and agricultural structure of the country - immediately in the North, also - but more slowly - in Central and Southern Italy. In certain regions it became impractical to continue the cultivation of products which could be imported at minor costs; in other regions appeared new industries: the peasants left the fields for less toil and better pay in the factories. All this affected the appearance of the house, it had to be adapted to new and very different needs ... to make the bad still worse: new, cheap building materials appeared on the markets as corrugated metal and "Transite" sheets, terrapapers, machine-made tiles, all kind of concrete products, mass fabricated. They are replacing coppi-roofs, comignoli, porticati, loggiati, ballatoi, the good masonry work, the Lombardic brick and Terracotta features - these unsightly materials are easy and fast to instal and they invade the land like a blight: some typical house types have already almost vanished - they destroy, wherever they appears, the character of the house & the unity of the



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of the village.

That's why it is important to find still the photographs of the Mostra of 1951 and eventually those negatives - of 30 years ago.

I had offered you my material last year; but you did not answer; I had asked you if you could use colored slides or only black & white prints. Prof. D. E. Heiwich, Technische Universität Berlin has also colored slides of house types with 'psiode' - roofs (Steinplatten) from the valleys around Locarno; he is mainly interested in "Agglutinierende Bauweisen" i.e. Insel-Architektur im Agaiischen Meer u. im Golf v. Neapel.

1/29/63 } I am sorry but I have to ask you to be good enough to return to me *Architettura Rurale Italiana* which I will have to send to a Commission in Rome...urgently. Because of the not quite reliable condition of the Italian mail service may I ask you to send it registered. I don't know if I mentioned it: there was still some years ago one exemplar at The New York Library which you could probably obtain.

A decision of the Fulbright award competition is probably not forthcoming - before Spring. I will try to obtain a list of contributors to the 1951- Mostra and will inform you of any results.

Sincerely yours,

Wernera. Daniels

address: ferro posta



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SEP 21 1962

WERNER A. DANIELS, A.I.A.

14 December 1962

Mr. Werner A. Daniels  
Rathausgasse 34  
Bonn, Germany

Dear Mr. Daniels:

I must apologize for this unseemly delay in acknowledging your good letter. I have been away from my office too often, I fear, and this promotes the illusion that the replies mentally composed have actually been typed and sent.

By now, I hope you are fully recovered and will stay in good health.

As to the progress of my exhibition, I still lack a great deal of material. The Enciclopedia Italiana remains our best reference source; other Italian contacts have been less rewarding. We have just returned from the Italian Cultural Institute here in New York City; their rather modest library was rearranged over a six month period of time and therefore not accessible to us earlier.

Would it make sense for me to get in touch with the Technische Hochschule in Berlin about my exhibition?

I wish you again much luck with your Fulbright project.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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SEP 21 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

927 FORD STREET AVENUE DE EVANSTON ILLINOIS

Bellinzona, 18.9.62.

Milano, Dec. 10.62

fermo posta  
Milano-Centro

Dear Mr. Rudolfo Ky:

In my last letter I had mentioned to you the "Ricerche Sulle Dimore Rurali in Italia" of the Consiglio Nazionale delle Ricerche. The editor of this Collana has recently informed me that half of the volumes, published so far, are now out of print. Some of them may be reprinted during 1963. I have not heard from you since; but it is possible that your answer did not reach me. During the time from Sept. 22 - October 15 some 14 letters have been forwarded to me to Milan; none of these letters has ever reached me, they have been lost during the Italian Post-strike and it is hopeless to try to recover this mail. I hope no letter was sent by you during this period.

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very much  
August 6<sup>th</sup>  
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project.

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Should you be interested in this publication - I am enclosing here the editor's pamphlet: the with X marked volumes are out of print at this time.

Again with my best wishes for the Holiday Season and with best regards

Sincerely

Werner David

receiving a notice of the volume of an encyclopedical publication which I thought may interest you also. It has been worked on since 1936 and it consists - up to now - of 22 volumes, its title is:

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SEP 21 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

9271 FOREST AVE ENDE EVANSTON ILLINOIS

Bellinzona, 18.9.62.



Fishermen's huts in the Lagoon  
of Grado  
Archaic forms of human dwellings  
- Today!

Now, fortunately, everything is again all-  
right and I am back at work.

Recently I have known of the existence  
of an encyclopedical publication which  
I thought may interest you also. It has been  
worked on since 1936 and it consists - up  
to now - of 22 volumes, its title is:

much regret  
on very much  
and August 6<sup>th</sup>  
your highly  
my project.

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silence.



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SEP 21 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

Merry Christmas and  
a happy New Year

Werner A. Daniels

regret  
my much  
August 6<sup>th</sup>  
highly  
project.

Milan, Oct. 10. 62

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illness and hospitalization in the living and  
at Basle (suspected Amebiasis) and this is  
also the reason for my prolonged silence.

Now, fortunately, everything is again all-  
right and I am back at work.

Recently I have known of the existence  
of an encyclopedical publication which  
I thought may interest you also. It has been  
worked on since 1936 and it consists - up  
to now - of 22 volumes, its title is :



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SEP 21 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

~~827 NORTH LAVERGUE AVENUE DEERFIELD ILLINOIS~~

Bellinzona, 18.9.62.

Mr. Bernhard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53<sup>rd</sup> Street  
New York 19, N.Y.

Dear Mr. Rudofsky:

With great delay and with much regret about this delay - I wish to thank you very much for both your letters of August 1<sup>st</sup> and August 6<sup>th</sup> and for your kind intent to give your highly appreciated recommendation to my project.

Regrettably - I have not made much progress during the last 2 months because of illness and hospitalization in the Ticino and at Basle (suspected Amebiasis) and this is also the reason for my prolonged silence.

Now, fortunately, everything is again all-right and I am back at work.

Recently I have known of the existence of an encyclopedical publication which I thought may interest you also. It has been worked on since 1936 and it consists - up to now - of 22 volumes, its title is:



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Consiglio Nazionale delle Ricerche:  
 "Ricerche sulle Dimore Rurali in  
 Italia" - Leo S. Olschki, Editore, Firenze  
 So far I have been able to obtain only one  
 volume here; therefore I am not entitled to  
 give you any judgement. However in the  
 the volume I have - "Casa Rurale nella  
 Montagne Lombarda", 1958 Vol. I (there  
 exists also a Vol. II of the same title) -  
 the photo-documentation is quite "matter  
 of fact" and dry and so are the descriptions  
 of the house-types with too few attempts  
 of explanations and comparisons of related  
 regions. The topograph., economom., agricult.  
 climat. and ethnos. aspects are treated well  
 and competent. The relative regions are thoroughly  
 covered. The last volume of the series came  
 out just recently (1962) "La Casa Rurale  
 nel Trentino". (I have not seen it)

If I can be of any help to procure  
 material you would be interested in, please  
 let me know so. My forwarding address  
 remains at Rathausgasse 34, Bonn.

Again with my very best thanks

Sincerely yours

Vernon A. Davis



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August 6, 1962

Mr. Werner A. Daniels  
Rathausgasse 34  
Bonn, Germany

Dear Mr. Daniels:

On second thought, I should like to advise you not to use my name for reference. It just happens that I am a member of the Fulbright Screening Committee for art and architecture, and therefore can add my opinion to those of your four sponsors.

I don't have to reassure you that I am most interested in your new book on Architettura rurale and hope that you may get the grant.

Should, however, this letter reach you too late to omit my name, just disregard it.

With best wishes,

Sincerely yours,

Bernard Rudofsky

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

BP.



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JUL 30 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Mailing Address: Rathausgasse 34

Bonn (Germany)

August 1, 1962

July 25, 1962

Mr. Werner A. Daniels

Rathausgasse 34

Bonn, Germany

Department of Circulating Exhibitions

The Museum of Modern Art

Dear Mr. Daniels:

I want to thank you for your letter of July 25, as well as for the copy of "Architettura Rurale Italiana" which you so kindly sent me. I will keep it safely and return it to you later on.

I am sorry to hear that all the plates for this publication were lost during the war, and I am most eagerly looking forward to a new work on Italian rural architecture. I hope that you will be successful in obtaining a Fulbright Award, and of course I shall be pleased if you want to use my name as a reference.

With best wishes,

Sincerely yours,

Bernard Rudofsky

Guest Director - Institute of History of Architecture

Department of Circulating Exhibitions

Berlin (West)

Suggested a new and complete research in this field of Italian Vernacular Architecture and out of this exchange of

has developed the work - have undertaken here now.

bp

I would like to send you whatever - believe of interest to you; however, I have been making diapositives in color; these, of course, would be of little use for you; please, let me know if you prefer black-white negatives.

May I ask you with this occasion if you would permit me to nominate you as a reference regarding my work with Paganò - Architettura Rurale Italiana - I am applying now for a Fulbright award 1963-64.

As I am moving from place to place I could be reached best through the forwarding address Rathausgasse 34 Bonn.

Sincerely yours,

Werner A. Daniels



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JUL 30 1962

WERNER A. DANIELS, A.I.A.

ARCHITECT

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Mailing Address: Rathausgasse 34  
Bonn (Germany)

July 25, 1962

Mr. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
New York 19, N.Y.  
-----

Dear Mr. Rudofsky:

I thank you for your letter of June 8th which reached me here in Bellinzona only a week ago. I have mailed you one copy of *Architettura Rurale Italiana* of which I possess only two copies. (Sent registered by Air Mail from Raio)

Unfortunately the plates of this publication have been destroyed in a fire-bomb-raid on Milan during the war and all negatives and about 2000 prints of photographs taken by Pagano and myself between 1935 and 1940 have been lost. I had discussed the possibility of a new edition after the war with the editor Hoepli but have been informed later that there were too great difficulties without the negatives or glossy prints.

Last year the Institute of History of Architecture of the Technical University of Berlin (West) suggested a new and complete research in this field of Italian Vernacular Architecture and out of this exchange of ideas developed the work I have undertaken here now.

I would like to send you whatever I believe of interest to you; however, I have been making diapositives in color; these, of course, would be of little use for you; please, let me know if you prefer black-white negatives.

May I ask you with this occasion if you would permit me to nominate you as a referee regarding my work with Pagano- *Architettura Rurale Italiana* -; I am applying now for a Fulbright award 1963-64. As I am moving from place to place I could be reached best through the forwarding address Rathausgasse 34 Bonn.

Sincerely yours,

*Werner A. Daniels*



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June 8, 1962

Mr. Werner A. Daniels, A.I.A.

180 North Wabash Avenue

Chicago 1, Illinois

RATHANGASSE 34  
BONN, GERMANY

Dear Mr. Daniels:

The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is called anonymous, vernacular or primitive, and will include individual dwellings as well as complex towns.

Your Architettura Rurale Italiana has a number of excellent illustrations. Most regrettably, our library does not have a copy of this book. If it is not too much of an imposition, I would like to ask if I might borrow a copy from you. It would be most helpful if you would permit me to hold it for approximately one year's time. Our exhibition is scheduled to be produced late in 1963.

I would further like to ask if it would be possible to obtain from you at a later date prints, or possibly negatives.

Any help or suggestions of your will be greatly appreciated. I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

v=with Giuseppe Pagano, 1936.



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19 November 1963

Dr. arch. W.A. Daniels  
c/o American Commission for  
Cultural Exchange with Italy  
Via Barberini 86  
Rome, Italy

Dear Mr. Daniels:

Many thanks for your letter of November 15. I am sorry to have missed seeing your collected material while in Italy. Bad weather upset my planned itinerary and mail seldom reached me. Since I happened to be in Italy at Ferragosto, I was unable to visit Sicily and turned back at Reggio.

Have you arranged with a publisher for your book? Are you going to lecture in the U.S. on Italian spontaneous architecture?

With all good wishes,

Sincerely yours,

Bernard Rudofsky

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

Philippe Biquard, 1963



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WERNER A. DANIELS, A.I.A.

ARCHITECT

~~927 FOREST AVENUE EVANSTON, ILLINOIS~~  
*c/o American Commission for Cultural Ex-  
 change With Italy  
 Via Barberini 86  
 Roma*

November 15, 1963

*Prof. Bernard Rudofsky  
 Guest Director  
 Department of Circulating Exhibitions  
 The Museum of Modern Art  
 11 West 53rd Street  
 New York 19, N.Y.*

*Dear Professor Rudofsky:*

*Thank you very much for your letter,  
 dated Oct. 24, 63 I received yesterday,  
 on my return from a research trip to Rome.*

*I regret very much that I did not get  
 your letter of last summer - you mentioned,  
 the last note, I received, was from your Secre-  
 tary - at the end of May, I think - informing  
 me that my last letter had missed you by a  
 few days, that you were now in Europe and  
 she would try to forward my letter to your  
 address in Madrid, that you would visit  
 Italy - not before the end of July or in the be-  
 ginning of August; your itinerary, however,  
 would be quite flexible as you were traveling  
 by car.*

lofsky

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|                                       | MoMA Exhs.  | 752.18         |

- 2 -

I remained all of July in Rome expecting to hear from you.

I regret very much that I missed you during your stay in Italy. I intended to show you the material collected by me up to that time.

My research work is not yet finished; the term of my Fulbright grant ends on May 31<sup>st</sup> 64. I probably will return to the States in June or in the beginning of July 64.

With kindest regards,

Sincerely yours

Werner G. Danisch

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F. DE NOBELE

LIVRES ANCIENS  
& MODERNES  
BEAUX-ARTS

PARIS

(VI.)

DICT./LB

PAR AVION

Paris, le 15 MAI 1963

35, Rue Bonaparte  
Tél. : DANTON 08.62

Madame Ellen Marsh 1963  
Assistant to Bernard Rudofsky  
Guest Director,  
Dept.Circulating Exhibitions,  
MUSEUM OF MODERN ART,  
11 West 53rd. str.,  
NEW YORK 19 (N.Y) USA

F. DE NOBELE  
35, Rue Bonaparte  
Paris VI, France  
Madame,

Gentlemen:

Nous nous excusons de ne pas avoir répondu plus tôt à votre lettre du 10 JANVIER 1963. Nous avons recherché dans nos archives et n'avons pas trouvé de photographies qui puissent vous satisfaire en ce qui concerne LES MOSQUEES DE FES ET DU NORD DU MAROC. Si vous n'avez pas obtenu satisfaction auprès d'un musée au Maroc ainsi que vous l'envisagiez, nous vous suggérons de vous adresser à Monsieur Henri TERRASSE, Directeur de la Casa Velasquez, Ciudad Universitaria, MADRID. Monsieur Henri TERRASSE sera certainement très qualifié pour vous fournir des renseignements et vous faciliter les choses.

Dans cet espoir, nous vous prions de croire, Madame, à nos sentiments distingués. Analogue to the person or organization handling his business affairs? We have written to a museum in Morocco in the hope that they may be able to help us, but we do not have much confidence that an affirmative reply will result.

We would welcome any suggestions you may have once again for your kind cooperation.

Sincerely yours,

P/ F. DE NOBELE, absent,

L. Banchevin

Ellen Marsh  
Assistant to Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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F. DE NOBELE

UNRES. ANCIENS

& MODERNES

BEAUX-ARTS

PARIS

(VI)

DICT./LB

JAN 7 1963

PAR AVION

Paris, le 2 JANVIER 1963

35, Rue Bonaparte  
TEL : DANTON 68.45

January 10, 1963

Monsieur Bernard RUDOLFSKY  
Guest Director,  
Department of Circulating  
Exhibitions,  
THE MUSEUM OF MODERN ART,  
11 W. 53rd. str.,  
NEW YORK 19.- (N.Y.) U.S.A.

F. DE NOBELE  
35, Rue Bonaparte  
Paris VI, France

Gentlemen:

Thank you for your good letter of January 2 addressed to Mr. Bernard Rudofsky.

We are, needless to say, most grateful for your permission to make copies of specific illustrations from LES MOSQUEES DE FES ET DU NORD DU MAROC and LA GRANDE MOSQUEE DE TAZA for use in our forthcoming exhibition. If we do so, proper credits shall accompany them.

Since we want to make a considerable enlargement of the view of the side of the cupola of the Qoubba of the Jama El Gnaiz (the Qarawiyn at Fès), appearing at Figure 129, Plate I of LES MOSQUEES DE FES ET DU NORD DU MAROC, we must try to secure a good glossy print. Can you suggest any way we might contact Boris Maslow or the person or organization handling his business affairs? We have written to a museum in Morocco in the hope that they may be able to help us, but we do not have much confidence that an affirmative reply will result.

We would welcome any suggestions you may care to make, and thank you once again for your kind cooperation.

Sincerely yours,

Ellen Marsh  
Assistant to Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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F. DE NOBELE

LIVRES ANCIENS

& MODERNES

BEAUX-ARTS

PARIS

(VI\*)

DICT./LB

JAN 7 1963

PAR AVION

Paris, le 2 JANVIER 1963

35, Rue Bonaparte  
Tél. : DANTON 08.62

November 23, 1962

Monsieur Bernard RUDOFISKY  
Guest Director,  
Department of Circulating  
Exhibitions,  
THE MUSEUM OF MODERN ART,  
11 W. 53rd. str.,  
NEW YORK 19.- (N.Y.) USA

Monsieur,

Votre lettre du 9 OCTOBRE 1962 adressée au Directeur  
des Editions d'Art et d'Histoire, 3 et 5 rue du Petit Pont,  
PARIS, nous a été transmise en notre qualité de nouveaux  
propriétaires des Editions ci-dessus mentionnées.

En ce qui concerne votre demande de reproduction  
de documents tirés de :

1°/ Les Mosquées de Fes et du Nord du Maroc,

2°/ La Grande Mosquée de Taza

nous vous informons que nous vous donnons autorisation de  
reproduire les documents mentionnés sur les annexes de  
votre lettre du 9 Octobre. Ces ouvrages sont complètement  
épuisés il n'y a aucun inconvénient pour nous à ce qu'ils  
soient reproduits dans des conditions normales de  
documentation si celle-ci ne fait pas l'objet d'une nouvelle  
publication pouvant concurrencer l'ancienne.

En ce qui concerne LA REVUE DES ARTS ASIATIQUES,  
un certain nombre de numéros sont encore disponibles et en  
vente par nos soins, aussi nous vous serions reconnaissants,  
lors de l'utilisation de ces documents pour lesquels nous  
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mentionner que des numéros originaux de la REVUE sont  
encore, à quelques exceptions près, toujours disponibles  
chez F. DE NOBELE, successeur des Editions d'Art et  
d'Histoire, 35 rue Bonaparte, PARIS.6°.

Nous vous saurions gré de bien vouloir nous accuser  
réception de la présente lettre de façon à éviter tout  
malentendu et vous prions de croire, entretemps, à nos  
sentiments distingués.

*Cypola impériale*



|                                       |             |                |
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PAR AVION JAN 7 1963

Paris, le 2 JANVIER 1963

35, Rue Bonaparte  
Tél. : DANTON 08.62

Monsieur Bernard RUDOLFSKY  
Guest Director,  
Department of Circulating  
Exhibitions,  
THE MUSEUM OF MODERN ART,  
11 W. 53rd. str.,  
NEW YORK 19 - (N.Y.) USA

Nous vous prions de bien vouloir faire établir ces documents par vos propres soins et à vos frais d'après des exemplaires existant dans les bibliothèques publiques de NEW YORK.

Votre lettre du 9 OCTOBRE 1962 adressée au Directeur des Editions d'Art et d'Histoire, 35 et 37 rue du Petit Pont, PARIS, nous a été transmise en notre qualité de nouveaux propriétaires des Editions ci-dessus mentionnées.

En ce qui concerne votre demande de reproduction de documents tirés de :

- 1° Les Manuscrits de l'Est et du Nord du Maroc,
- 2° La Grande Manuscrit de l'Est.

Nous vous informons que nous vous donnons autorisation de reproduire les documents mentionnés sur les annexes de votre lettre du 9 Octobre. Ces ouvrages sont complètement épuisés et il n'y a aucun inconvénient pour nous à ce qu'ils soient reproduits dans des conditions normales de documentation. Celle-ci ne fait pas l'objet d'une nouvelle publication pouvant concurrencer l'ancienne.

En ce qui concerne LA REVUE DES ARTS ASIATIQUES, un certain nombre de numéros sont encore disponibles et en vente par nos soins, mais nous vous serions reconnaissants, lors de l'utilisation de ces documents pour lesquels nous vous accordons également notre autorisation, de bien vouloir mentionner que des numéros originaux de LA REVUE sont encore, à quelques exceptions près, toujours disponibles chez F. DE NOBILIS, successeur des Editions d'Art et d'Histoire, 35 rue Bonaparte, PARIS. 6e.

Nous vous aurions été de bien vouloir nous accuser réception de la présente lettre de façon à éviter tout malentendu et vous prions de croire, entretemps, à nos sentiments distingués.

CHÉQUES POSTAUX PARIS 394-22

R. C. SEINE 29 A 19046

F. DE NOBILIS  
LIVRES ANCIENS  
& MODERNES  
BEAUX-ARTS  
PARIS  
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BELLEVUE 100 T 344  
CANTON DE GENEVE (SUISSE)  
TELEPH : GENEVE 840 00

November 23, 1962

Mr. Bernard Rudofsky  
Guest Director

Department of Circulating Exhibitions  
The Museum of Modern Art  
Bellevue  
Canton de Genève, Switzerland  
11 West 53d Street

Dear Mr. de Riencourt:

October 29, 1962

Thank you for your letter of October 29th and for your most generous contribution of your photographs to our forthcoming exhibition.

We shall certainly give credit to both you and your book accompanying any use made of the photographs.

Again, please accept our many thanks.

Sincerely yours,

enclosed, please find the 3 prints requested, for which there will be no charge. I would, however, be grateful if you would give full Bernard Rudofsky book and myself.

Guest Director  
Department of Circulating Exhibitions

Amaury de Riencourt

an



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BELLEVUE   
CANTON DE GENÈVE (SUISSE)  
TÉLÉPH.: GENÈVE 8 40 68

11/20/62 Acc'd.

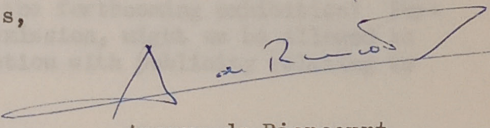
Mr. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
The Museum of Modern Art  
II West 53d Street  
New York 19, N.Y.

October 29, 1962

Dear Mr. Rudofsky :

enclosed, please find the 3 prints requested, for which there will be no charge . I would, however, be grateful if you would give full credit to my book and myself .

Sincerely yours,

  
Amaury de Riencourt



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EXHIBIT, Doc, Inc. arch. Old.

(see vanilla folder marked  
"Czechoslovakia")

October 17, 1962

Mr. Amaury de Riencourt  
Bellevue  
Geneva, Switzerland

Dear Mr. de Riencourt:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope both chronologically and geographically.

I have been advised by Holt, Rinehart and Winston, Inc. to write to you directly concerning several photographs appearing in your admirable book ROOF OF THE WORLD, TIBET, KEY TO ASIA. The following views are of considerable value to me in terms of my exhibition:

(not numbered) "The Rice Heap Monastery"  
" " "A courtyard in Drepung"  
" " "Climbing the steps of the Potala"

Will you be able to provide me with good glossy black and white prints, measuring ca. 18x24 cm., made from your original negatives -- and may I have your permission to use them in the forthcoming exhibition? Furthermore, should you grant us this permission, might we be allowed to reproduce your photos solely in connection with publicity relating to the exhibition?

We will gladly reimburse you for laboratory costs involved in producing the prints and for your mailing charges. (Since the show is still many months away, you may choose to send the packet via sea mail.) It goes without saying that we shall give whatever credit you designate to the material. Unfortunately, our budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis. The funds which make these exhibitions possible are limited to design and production expenditures.

I shall be most appreciative of your help and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky  
Guest Director

Department of Circulating Exhibitions

am



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DOSTAL, Doc, inz. arch. Old.

(see manila folder marked  
"Czechoslovakia")

April 10, 1963

M. G.J. Duchemin  
Le Directeur du Centre I.P.A.N.  
Boite Postale 382  
Saint-Louis, République du Sénégal

Dear M. Duchemin:

Thank you for your very gracious reply to my request of March 20th. The photographs arrived here in good condition. They are certainly handsome and I am delighted that you have made them available to us. Thank you, too, for your most enlightening article on the habitations of Ouassala.

Please let me know if we may retain your photographs permanently or whether you prefer that we return them to you when our exhibition layout is complete. The exhibition is still many, many months away.

Full acknowledgment will be given to you in connection with those of your prints we are able to incorporate in the exhibition.

I appreciate your kind offer to provide further information about the traditional arts of Mauritania and I may well approach you with some questions as our work progresses.

With all good wishes,

Sincerely yours,

Bernard Rodefsky  
Guest Director  
Department of Circulating Exhibitions



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REPUBLIQUE ISLAMIQUE  
DE MAURITANIE

CENTRE MAURITANIE

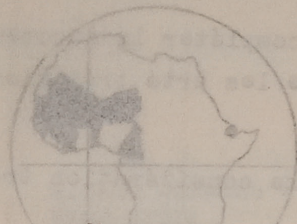
Boite Postale 382 - Téléphone 251

MINISTRE de L'ENSEIGNEMENT

Saint-Louis, le 6 - 4 - 1963

April 10, 1963

*Republique du Sénégal*



→ M. G.J. Duchemin  
Le Directeur du Centre I.F.A.N.  
Boite Postale 382  
Saint-Louis, Republique du Sénégal

Dear M. Duchemin:

Thank you for your very gracious reply to my request of March 20th. The photographs arrived here in good condition. They are certainly handsome and I am delighted that you have made them available to us. Thank you, too, for your most enlightening article on the habitations of Oualata.

Monsieur Bernard Rudofsky  
Guest Director

Please let me know if we may retain your photographs permanently or whether you prefer that we return them to you when our exhibition layout is complete. The exhibition is still many, many months away.

NEW-YORK - 19

Full acknowledgment will be given to you in connection with those of your prints we are able to incorporate in the exhibition.

I appreciate your kind offer to provide further information about the traditional arts of Mauritania and I may well approach you with some questions as our work progresses.

With all good wishes,

Sincerely yours, En rentrant de voyage, je trouve votre lettre du 20/3 au sujet d'une exposition d'architecture. Le cliché duquel vous demandez une épreuve est moins bon que ceux que j'ai pu faire depuis

Bernard Rudofsky  
Guest Director 1960 -  
Department of Circulating Exhibitions

Je vous envoie donc plusieurs épreuves qui, j'espère, vous conviendront -

Etant donné le sujet de votre exposition, je joins à cette série des détails d'architecture berbère de Ksar A



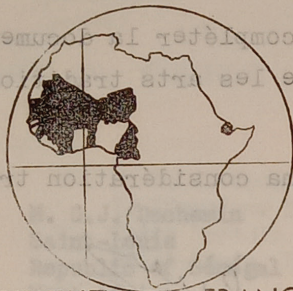
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REPUBLIQUE ISLAMIQUE  
DE MAURITANIE

CENTRE MAURITANIE

Boite Postale, 382 - Téléphone : 251

MINISTERE de L'ENSEIGNEMENT



Saint-Louis, le 6 - 4 - 1963

*Republique du Sénégal*

INSTITUT FRANÇAIS  
D'AFRIQUE NOIRE

GD/SM-4-438-I.F.A.N./M.

Le Directeur Du Centre I.F.A.N

SAINT-LOUIS

à Monsieur Bernard Rudofsky  
Guest Director  
Département of Circulating Exhibitions  
The Muséum of Modern Art

NEW-YORK - 19

11 West - 53 rd Street

Ref. Votre lettre du 20 Mars 1963.

Cher Monsieur,

En rentrant de voyage, je trouve votre lettre du 20/3 au sujet d'une exposition d'architecture. Le cliché duquel vous demandez une épreuve est moins bon que ceux que j'ai pu faire depuis en 1959 et 1960 -

Je vous envoie donc plusieurs épreuves qui, je l'espère vous conviendront -

Etant donné le sujet de votre exposition, je joins à cette série des détails d'architecture berbère de Tichit - Ksar à

.../...

*8 prints*



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CENTRE MAURITANIE

Boulevard de l'Indépendance - 382 - Téléphone: 381

REPUBLIQUE ISLAMIQUE  
DE MAURITANIE

MINISTRE DE L'ENSEIGNEMENT

l'Ouest de Walata aujourd'hui presque totalement ruiné -

Je suis à votre disposition pour compléter la documentation  
du Muséum of Modern Art, en ce qui concerne les arts traditionnels  
de Mauritanie -

Veuillez croire cher Monsieur, à ma considération très dis-  
tinguée -

G.J. Duchemin

Le Directeur Du Centre I.F.A.N.

SAINT-LOUIS

Monsieur Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art

NEW-YORK - 19

11 West - 53 rd Street

Ref. Votre lettre du 20 Mars 1963.

Cher Monsieur,

En attendant de voyager, je trouve votre lettre du 20/3  
au sujet d'une exposition d'architecture. Je clique d'après vous de-  
mandez une épreuve est moins bon que ceux que j'ai pu faire depuis  
en 1959 et 1960 -

Je vous envoie donc plusieurs épreuves qui, je l'espère  
vous conviendront -

tant donné le sujet de votre exposition, je joins à  
cette série des détails d'architecture berbère de Tichit - Ksar à

....



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July 21, March 20, 1962

M. G.J. Duchemin  
Saint-Louis  
Republic of Sénégal  
West Africa

Dear M. Duchemin:

I am writing to you at the suggestion of Madame D. Jacques-Meunié to request your assistance in the following matter.

In Madame Jacques-Meunié's book, CITES ANCIENNES DU MAURITANIE (Librairie G. Klincksieck, Paris, 1961), there appears a very handsome photograph credited to you: Plate 56, "cour intérieure at Oualata." Another reference for this same photograph is: CENTRIFAN MAURITANIE, Photothèque, Cliché 49.112 IFAN-MA, G.J. Duchemin (Oualata, Décorations murales). I should like very much to obtain a good, glossy black and white print of this photograph, made from its original negative, and measuring ca. 18x24 cm. I will need the best possible print in order to make the necessary exhibition enlargements.

The exhibition to which I refer is one which I have been asked to prepare for the Museum of Modern Art's Department of Circulating Exhibitions. This will be a special architectural exhibition, probably best described as a presentation of man's ingenuity in terms of architecture. It will be wide in scope both chronologically and geographically.

Although our budget does not permit payment of usage fees,\* we will gladly reimburse you for laboratory charges involved in print production (approximately \$1.00-\$1.50 in the United States) and for your mailing costs. Kindly send the print via sea mail, securely wrapped to avoid damage.

It goes without saying that full credit will be given to your photograph in the exhibition according to any wording you specify.

I hope that I am not imposing on you. Any help you can offer me in obtaining this print will be greatly appreciated, and I look forward to your reply.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

\* Our circulating exhibitions are sent only to nonprofit, educational institutions.



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REPUBLIQUE TUNISIENNE  
Secrétariat d'Etat aux Affaires Culturelles  
et à l'Information

الجمهورية التونسية  
مكتبة الدولة  
للمصون الثقافية والأخبار

MUSEE DU BARDO

July 21, 1964

LE BARDO - TUNISIE

باردو - تونس

M. G. J. Duchemin  
Le Directeur Du Centre I. F. A. N.  
Boite Postale 382  
Saint-Louis, Republique de Senegal

Dear M. Duchemin:

You may recall that quite some time ago you kindly provided us with one of your photographs for use in a special architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

The exhibition will be ready in November, and in the accompanying catalogue we trust we have your permission to include the photograph shown in the enclosed Xerox copy:

Oyalata, cour interieure

In order to give the proper credit line, we would appreciate your completing the enclosed card and returning it to us via air mail at your earliest opportunity. An international reply coupon is also enclosed to cover your mailing costs.

When the catalogue is ready, you will receive a complimentary copy. If payment is due for this use, please advise us.

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh  
Research Assistant  
Department of Architecture and Design

enclosures



|                                       |             |                |
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RÉPUBLIQUE TUNISIENNE

Secrétariat d'Etat aux Affaires Culturelles  
et à l'Information

MUSEE DU BARDO

LE BARDO - TUNISIE

الجمهورية التونسية

كتابة الدولة  
للشؤون الثقافية والأخبار

متحف باردو

باردو - تونس

G.J.D./C.M.

Monsieur Georges DUCHEMIN  
1, Rue des Phéniciens  
CARTHAGE. TUNISIE.

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW-YORK 19.  
c/o Ellen MARSH  
Research Assistant.Department  
of Architecture and Design.

Tunis, le 1er Décembre 1964.

Madame et chère collègue,

A quelques jours d'intervalle me parviennent enfin à ma nouvelle adresse en Tunisie votre lettre du 21 Juillet 64 et une invitation à l'inauguration de votre exposition, ARCHITECTURE WITHOUT ARCHITECTS, que je regrette de ne pouvoir admirer. Naturellement il n'était pas question de vous demander aucune redevance pour utiliser la phose de Oualata, cour intérieur, mais je serai naturellement très heureux de recevoir ici un exemplaire du catalogue.

Je serai toujours heureux de collaborer avec le Museum of Modern Art plus particulièrement en ce qui concerne le Sénégal, la Mauritanie et la Tunisie.

Veuillez agréer, Madame l'expression de ma considération distinguée.

G.J. DUCHEMIN.  
Conseiller Technique des Musées Nationaux.



|                                       |             |                |
|---------------------------------------|-------------|----------------|
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March 6, 1963  
December 8, 1964

Dear M. Duchemin:

The photographs and information you have sent us is invaluable to us, and we send you our thanks once again.

George H. Dunning

Ellen Marsh  
Research Assistant



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|                                       |             |                |
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*One Hundred Seventy-Fifth Anniversary*  
*1789-1964*



GEORGETOWN UNIVERSITY  
WASHINGTON 7, D. C.

March 6, 1963

Mr. Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Dear Mr. Rudofsky:

I have been out of the country visiting the Peace Corps Volunteers in Ethiopia whom we trained here at Georgetown last summer. This explains why you have not heard from me before now. I am very sorry to say that I can be of no help to you. I am not familiar at all with the loess areas of China and did not have the opportunity to travel in those parts of China where they exist. If I should encounter anyone who has any knowledge of the subject, I shall certainly communicate with you.

Sincerely yours,

George H. Dunne, S.J.

GHD:yw



|                                       |             |                |
|---------------------------------------|-------------|----------------|
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|                                       | MoMA Exhs.  | 752.18         |

*Letter not to be unknown*  
*beginning the address to*  
*Mr. Yves Demailly, Editor*  
*of Rue Georges-Macartens*  
Father George Dunne, S.J.  
Georgetown University  
37th and O Streets, N.W.  
Washington 7, D.C.

*forwarded to Mr. Chubb*  
September 30, 1963

May I request your assistance in the following matter. The Museum  
Dear Father Dunne: asked me to prepare an exhibition of the kind of  
architecture which, for want of a more appropriate term, is classi-  
May I request your assistance in the following matter. be wide in  
scope both geographically and chronologically.

For a special architectural exhibition I am preparing for the Museum of  
Modern Art's Department of Circulating Exhibitions, I am trying to lo-  
cate information on and pictures (preferably photographs) of the pit-  
dwellings of the loess areas of China (Honan, Kansu, Shensi, Shansi).  
Father Armitage, of the Jesuit Missions office in New York City, sug-  
gested that I write to you. If it were not for the fact that I have  
explored many locally available sources for this material with little  
success, I would not trouble you with this request.

I have tried to obtain a copy of your book, Generation of Giants, from  
The New York Public Library. Apparently it is much in demand and  
therefore I have not had a chance to see it before writing to you. I  
hope you will forgive me for now asking a question which may well be  
answered in your book. During your travels in China did you see any  
loess-area pit-dwellings or did you speak to anyone who had seen them?  
It is my hope that you may have some firsthand knowledge of the sub-  
ject and perhaps may be in a position to tell me about them. Enclosed  
with this letter you will find photostats of the only two illustrations  
I have thus far encountered. They were made from the book "Chinaflug,"  
by Wulf Diether Graf zu Castell; to date I have been unable to contact  
the author for original prints.

*Sincerely yours,*  
I hope that I am not imposing on you. Please be assured that I shall  
be extremely grateful for any help you can offer me.

Sincerely yours,

*Guest Director*  
Department of Circulating Exhibitions

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

P.S. After the photostats have served your purpose, I would  
appreciate your returning them to me in the enclosed  
stamped, self-addressed envelope. Thank you.



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*Letter not 'd' - unknown*

Mr. Yves Demailly, Editeur  
8, Rue Georges-Maertens  
Lille, France

*inquiry re address to  
bibliothèque Hachette*

SEP 2 1962

September 18, 1962

*forwarded to Mischkind*

Dear Mr. Demailly:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope both geographically and chronologically.

I have recently had occasion to look through a handsome book published by you in 1948, "Lumière d'Afrique," by R. G. Mischkind, and admired the photographs taken by the author. I would like to obtain a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 53, "The mosque gets a new make-up." Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory costs involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your advising me of the name and address of the person to whom I should write.

I hope that I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

*bp*



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SEP 2 1962

DEUTSCHER KUNSTVERLAG GMBH MÜNCHEN

8 MÜNCHEN 19 SCHLIESSFACH 105 RONDELL NEUWITTELSBACH 8

TELEFON 61536 POSTSCHECK MÜNCHEN 5988 DEUTSCHE BANK 750296



The Museum of Modern Art  
New York 19  
11 West 53rd Street

6.8.62

USA

Luftpost

Dear Sirs

many thanks for your letter of July 31th. The requested photo was done by Mr. Kurt Grimm, one of our photographers from before the war. Unfortunately we could not find out whether he is still alive or not. Our publishing-house does'nt possess any transparency of the Schoenensee-photo. We therefore regret to cannot give but a negative answer to your wishes.

Sincerely Yours

DEUTSCHER KUNSTVERLAG

(Dr. Michael Meier)

ZWEIGNIEDERLASSUNG 1 BERLIN W35 GENTHINER STRASSE 11

July 7, 1963  
July 31, 1962

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ng forward to

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

bp



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May 7, 1963

July 31, 1962

Deutscher Kunstverlag GmbH  
8000 München 19  
Rondell  
Neuwittelsbach 8

Dear Sirs:

Balkrishna V. Doshi, Arch.

SHILPA

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and will be wide in scope both chronologically and geographically.

I have recently looked through a book published by Umschau Verlag in 1955, "Deutschland," and am interested in obtaining a glossy print, measuring ca. 18 x 24 cm., of the photograph appearing on Page 145, captioned "Church at Schönsee" and credited to you. Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition? I do not expect he will return New York until the latter part of the summer.

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in producing this print and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

In the event that you do not own the rights to this photograph, I will appreciate your advising me of the name and address of the person to whom I should write.

I hope I am not imposing on you, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions



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May 7, 1963

February 7, 1963

Mr. Balkrishna V. Doshi, Arch.

VASTU-SHILPA

Dhun House

Bhadra

Ahmedabad 1, India

Dear Mr. Doshi:

In Mr. Rudofsky's absence, permit me to thank you very much for sending us copies of four photographs from AIMS OF MODERN INDIA. We greatly appreciate your making this material available to us.

Mr. Rudofsky is currently in Europe continuing research on the special architectural exhibition he is preparing for the Department of Circulating Exhibitions. I do not expect he will return to New York until the latter part of the summer.

Once again, our many thanks for your help. Your help

will be greatly appreciated.

Sincerely yours,

Thank you very much.

Sincerely yours,

Ellen Marsh

Department of Circulating Exhibitions

Ellen Marsh

Assistant to Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

2/28/63 - 4 photos sent



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NOV 19 1962

November 9, 1962.

Ref.: Mo.Adm/32/4666/32.

Mr. Bernard Rudofsky,  
Guest Director,  
Department of Circulating Exhibitions,  
The Museum of Modern Art,  
11 West 54th Street,  
New York 19, N. Y., U. S. A.

February 7, 1963

Dear Sir:

Mr. Balkrishna V. Doshi, Arch. Thank you for your letter  
VASTU-SHILPA 21, 1962 addressed to Mr. Doshi, at his  
Dhun House  
Bhadra  
Ahmedabad 1, India. He is absent out of station and is  
likely to be back by the 20th of this month. As soon  
Dear Mr. Doshi: we will reply your letter.

Several months ago Mr. Bernard Rudofsky wrote to you in connection with a special architectural exhibition he is preparing for the Museum of Modern Art. Mr. Baherawala wrote to Mr. Rudofsky assuring him that the letter would be held for your attention.

I am sure that after being away from your office for a considerable length of time you must be quite busy. When you have a moment, would you let us hear from you? Your help will be greatly appreciated.

Thank you very much.

Sincerely yours,

Ellen Marsh  
Assistant to Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

phone: 3622-5746

guest: 3622-5746

2/28/63 - 4 photos rec'd.



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NOV 19 1962

vastu-shilpa town planning architecture industrial design

dhun house bhadra ahmedabad-I india.

November 9, 1962.

Ref.: No. Adm/32/4666/62.

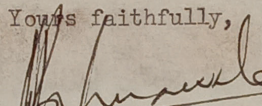
Mr. Bernard Rudofsky,  
Guest Director,  
Department of Circulating Exhibitions,  
The Museum of Modern Art,  
11 West, 53rd Street,  
New York 19, N. Y., U. S. A.

Dear Sir:

This is to acknowledge and thank you for your letter  
of September 21, 1962 addressed to Mr. Doshi, at his  
old residential address.

Mr. Doshi is at the moment out of station and is  
likely to be back by the 20th of this month. As soon  
as he comes, he will reply your letter.

Yours faithfully,

  
C. Baherawala).  
Secretary.

balkrishna v. doshi a. r. i. b. a. a. i. i. a.

phone: 20882 52982  
grams : vastu-shilp

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

em



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By Air Mail



To,

Mr. Bernard Rudofsky, Guest Director,

Department of Circulating Exhibition  
The Museum of Modern Art,  
11 West, 53rd Street,  
New York 19,  
N.Y., U. S. A.

Second fold here

Sender's name and address : Vastu-shilpa

dhun house

phone: 20862 52982  
grams: vastu-shilp

bhadra

Ahmedabad I.  
(India)

To open cut here

although your budget does not permit us to pay usage fees, we will gladly reimburse photographers for the laboratory costs involved in producing the final prints we select and for their mailing charges. It goes without saying that full credit will be given to all persons contributing work to the exhibition.

I trust that you will not consider this request too great an imposition. I am much looking forward to your reply.

With best regards to you and Mrs. Doshi, I am,

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

em



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September 21, 1962

Mr. Balkrishna Vithaldas Doshi, Arch.  
72 Sharda Sahakan Society  
Ellis Bridge  
Ahmedabad, India

Dear Mr. Doshi:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is classified as anonymous or vernacular, and which will be wide in scope both chronologically and geographically. I intend to show the great beauty of this kind of architecture which results from a rare good sense in the handling of practical problems.

At this point I have scrutinized all past and present issues of the art and architecture magazines and have just about exhausted the resources of New York's major public and private libraries. It occurs to me that you might very well have a collection of such material yourself, and that you might also know of archives, libraries, institutes or private individuals in India with similar matter.

Furthermore, I would appreciate it if you could put me in touch with someone or some institute in West Pakistan. I am desperately in need of a good photograph of the wind chimneys of Hyderabad-Sind.

Although our budget does not permit us to pay usage fees, we will gladly reimburse photographers for the laboratory costs involved in producing the final prints we select and for their mailing charges. It goes without saying that full credit will be given to all persons contributing work to the exhibition.

I trust that you will not consider this request too great an imposition. I am much looking forward to your reply.

With best regards to you and Mrs. Doshi, I am,

Sincerely yours,

Bernard Rudofsky  
Guest Director  
Department of Circulating Exhibitions

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